

THE MUSIC TO

THE CLOUDS

—OF—

ARISTOPHANES

AS WRITTEN FOR PERFORMANCE BY THE
OXFORD UNIVERSITY DRAMATIC SOCIETY:
1905.

BY
C. HUBERT H. PARRY.

WITH AN ENGLISH VERSION OF THE CHORUSES
BY

A.D. GODLEY.

PRICE 3/-

BREITKOPF & HÄRTEL,
LEIPZIG, BRUSSELS, LONDON, NEW YORK.

ORDERED BY THE OXFORD UNIVERSITY DRAMATIC SOCIETY

CONTENTS.

	pages
1. Notturmo. Strepsiadis Insomnia	1
2. Sinfonia academica	9
Chorus. Clouds that eternally float. ἀένασι Νεφέλαι	17
Chorus. Well do we wish you. ἀλλ' ἴθι χαίρων	24
Allegro risoluto. Ruler of Gods. ὑψιμέδοντα μὲν θεῶν	26
3. Passacaglia. Rusticus Aratus	36
Allegretto. High spheres of thought. Φρόντιζε δὴ	43
Andantino. Soon very soon. ἄρ' αἰσθάνει	45
4. Fuga pessimistica	48
Grazioso. Now clearly show. νῦν δείξετον	53
Allegro. O rev'rend man. ὦ καλλίπυργον	56
Quodlibet.	
Moderato. How sad and wrong. οἶον τὸ πραγμάτων	66
Allegro. We counsel you, old man. σὸν ἔργον, ὦ πρεσβῦτα	70
Con molto fuoco. Full eager are the young. οἶμαι γε τῶν νεωτέρων	73

1.
Notturmo.
Strepsiadis Insomnia.

Rubato.

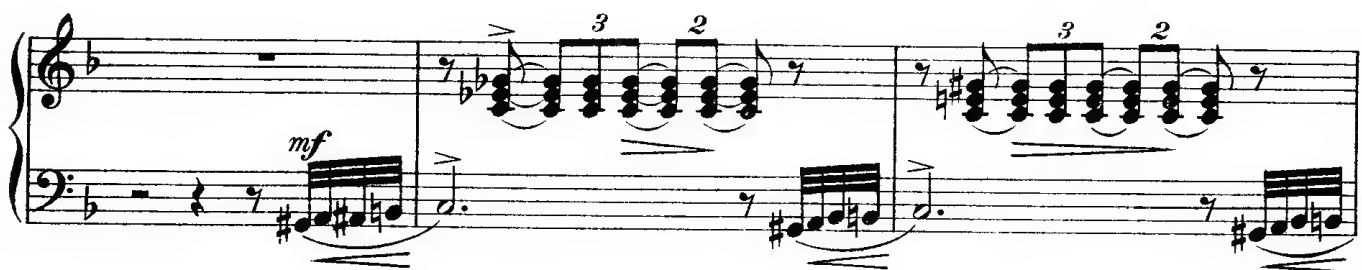
The musical score is written for piano in 4/4 time, featuring a rubato tempo. It consists of five systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score includes various dynamic markings: *sf* (sforzando), *dim.* (diminuendo), *f* (forte), *cresc.* (crescendo), and *p* (piano). The first system begins with a *sf* marking. The second system features a *dim.* marking in the bass staff and a *f* *cresc.* marking in the treble staff. The third system starts with a *f* marking and includes a *p* marking in the bass staff. The fourth system begins with a *p* marking and includes a *cresc.* marking in the treble staff. The fifth system continues the melodic and harmonic development with various phrasing slurs and dynamic nuances.



First system of musical notation. The right hand features a melodic line with a sixteenth-note triplet and a sixteenth-note scale. The left hand provides a bass line with a sixteenth-note triplet. The system concludes with a fortissimo (*ff*) chord in the right hand and a sustained bass note in the left hand.



Second system of musical notation. The right hand continues the melodic line with a sixteenth-note triplet. The left hand features a bass line with a sixteenth-note triplet. The system concludes with a *dim.* (diminuendo) marking and a *p* (piano) dynamic marking.



Third system of musical notation. The right hand features a melodic line with a sixteenth-note triplet. The left hand provides a bass line with a sixteenth-note triplet. The system concludes with a *mf* (mezzo-forte) dynamic marking.



Fourth system of musical notation. The right hand features a melodic line with a sixteenth-note triplet. The left hand provides a bass line with a sixteenth-note triplet. The system concludes with a *cresc.* (crescendo) marking.



Fifth system of musical notation. The right hand features a melodic line with a sixteenth-note triplet. The left hand provides a bass line with a sixteenth-note triplet. The system concludes with a *cresc.* (crescendo) marking.



Sixth system of musical notation. The right hand features a melodic line with a sixteenth-note triplet. The left hand provides a bass line with a sixteenth-note triplet. The system concludes with a *cresc.* (crescendo) marking.



First system of musical notation. The treble clef staff features a complex melodic line with triplets and accents. The bass clef staff provides a rhythmic accompaniment with sustained notes. The dynamic marking *cresc. molto* is present.



Second system of musical notation. The treble clef staff continues the melodic development. The bass clef staff features a prominent *ff* (fortissimo) dynamic marking.



Third system of musical notation. The treble clef staff shows a melodic line with various intervals. The bass clef staff includes a triplet of eighth notes.



Fourth system of musical notation. The treble clef staff features a melodic line with a *dim.* (diminuendo) marking. The bass clef staff includes a *mf* (mezzo-forte) marking and a triplet of eighth notes.



Fifth system of musical notation. The treble clef staff features a melodic line with a *dim.* marking. The bass clef staff includes a *cresc.* (crescendo) marking and a *dim.* marking.



Sixth system of musical notation. The treble clef staff features a melodic line with a *dim.* marking. The bass clef staff includes a *p* (piano) marking and a *dim.* marking.



First system of musical notation. The key signature has three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *dolce*. The first measure has a piano (*p*) dynamic. The bass line features triplet eighth notes. The system concludes with a *p* dynamic marking.



Second system of musical notation. It continues the melodic and harmonic development, featuring various chordal textures and melodic lines in both staves.

Tempo tranquillo.



Third system of musical notation. The tempo is marked *Tempo tranquillo.*. The first measure has a piano (*p*) dynamic and the mood is *dolce*. The second measure is marked *poco rit.* (ritardando). The system concludes with a *p dolce* dynamic marking.



Fourth system of musical notation. It continues the melodic and harmonic development, featuring various chordal textures and melodic lines in both staves. The system concludes with a *poco rit.* (ritardando) marking.



Fifth system of musical notation. The first measure has a *dim.* (diminuendo) marking. The second measure has a *tempo* marking. The system concludes with a *pp* (pianissimo) dynamic marking.



Sixth system of musical notation. The first measure has a *dim.* (diminuendo) marking. The second measure has a *p* (piano) dynamic marking. The system concludes with a *dim.* (diminuendo) marking.

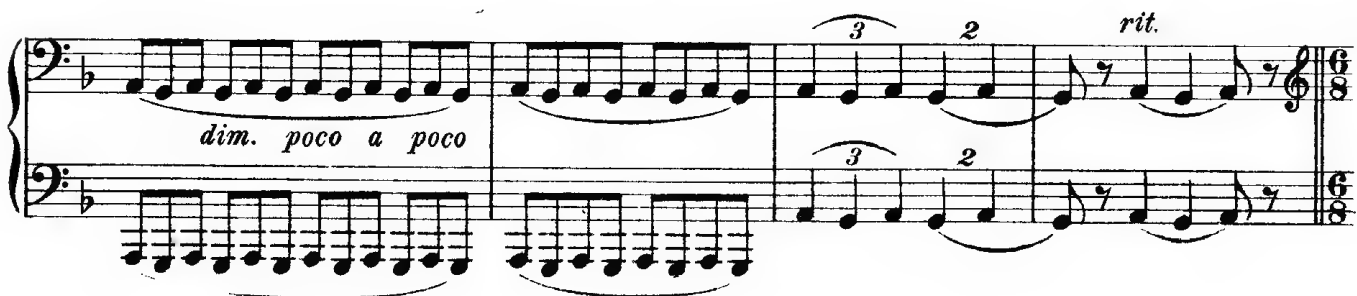
pp

p poco a poco cresc.

sempre cresc.

ff crescendo

ff



Tranquillo.

p

dim.

mf

cresc. molto

f

dim.



2. Sinfonia academica.

Agitato.

f *dim.* *p rit.* *pp*

f *dim.* *p* *pp* *f*

ff

dim. e rit. *<f> pp*

dim. e rit. *<f> pp*

Meno mosso.

dolce

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *poco* dynamic marking. The music is in 3/4 time, featuring a melody in the treble and a supporting bass line.



Second system of musical notation. Treble and bass staves. Treble staff has a *poco animando* dynamic marking. Bass staff has a *rit.* (ritardando) marking. The music continues with a melody in the treble and a supporting bass line.



Third system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *tranquillo* marking. The music continues with a melody in the treble and a supporting bass line.



Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *tranquillo* marking. The music continues with a melody in the treble and a supporting bass line.



Fifth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *tranquillo* marking. The music continues with a melody in the treble and a supporting bass line.



Sixth system of musical notation. Treble and bass staves. Treble staff has a *poco cresc. animando* dynamic marking. Bass staff has a *poco cresc. animando* dynamic marking. The music continues with a melody in the treble and a supporting bass line.



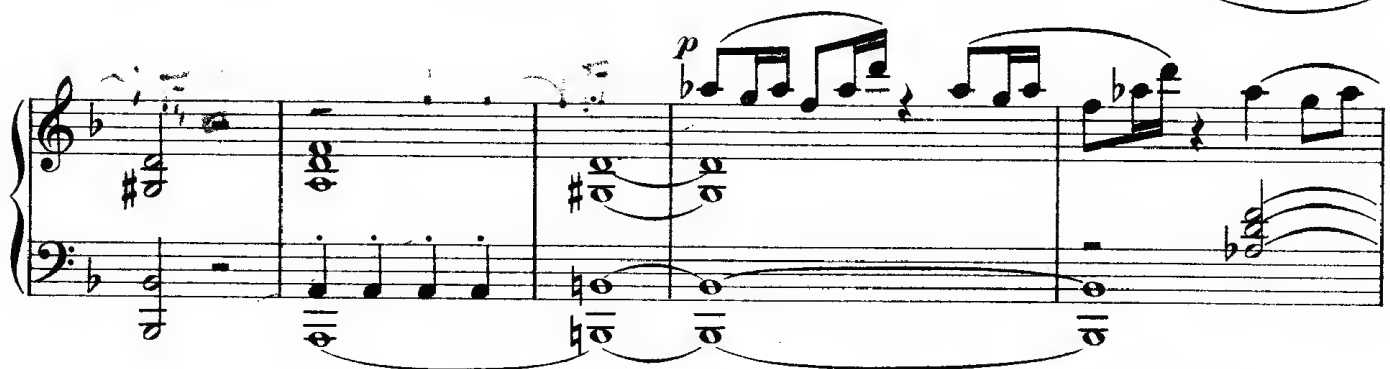
First system of musical notation. The treble and bass staves contain a complex, fast-moving melodic line. The tempo/mood instruction *cresc. sempre* is written above the treble staff.



Second system of musical notation. The treble and bass staves continue the fast-moving melodic line. The tempo/mood instruction *p* is written at the end of the system.



Third system of musical notation. The treble and bass staves continue the fast-moving melodic line. The tempo/mood instruction *p* is written at the end of the system.



Fourth system of musical notation. The treble and bass staves continue the fast-moving melodic line. The tempo/mood instruction *p* is written at the end of the system.



Fifth system of musical notation. The treble and bass staves continue the fast-moving melodic line. The tempo/mood instruction *Meno mosso. dolce* is written above the treble staff. The tempo/mood instruction *ff* is written below the bass staff.



Sixth system of musical notation. The treble and bass staves continue the fast-moving melodic line. The tempo/mood instruction *p* is written at the end of the system.



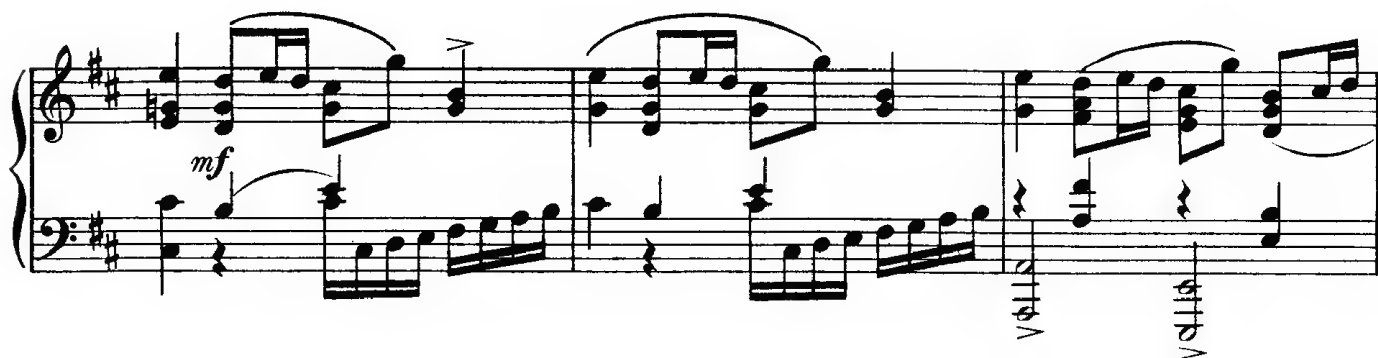


First system of musical notation. The treble staff features a rapid, ascending and descending scale-like passage with slurs and a '6' fingering. The bass staff has a more rhythmic accompaniment. The tempo/mood marking *con fuoco* is present.

con fuoco



Second system of musical notation. The treble staff continues the rapid scale-like passage with slurs and an '8' fingering. The bass staff has a rhythmic accompaniment.



Third system of musical notation. The treble staff features a more melodic line with slurs. The bass staff has a rhythmic accompaniment. The dynamic marking *mf* is present.

mf



Fourth system of musical notation. The treble staff continues the melodic line with slurs. The bass staff has a rhythmic accompaniment. A '5' fingering is visible in the treble staff.



Fifth system of musical notation. The treble staff features a melodic line with slurs. The bass staff has a rhythmic accompaniment. The tempo/mood marking *precipitoso* is present. The dynamic marking *p* is present.

precipitoso

p



Sixth system of musical notation. The treble staff features a melodic line with slurs. The bass staff has a rhythmic accompaniment. The dynamic marking *p* is present.

p

con fuoco

f

ff

p dolce

p

dim.

Meno mosso.
tranquillo

cresc.

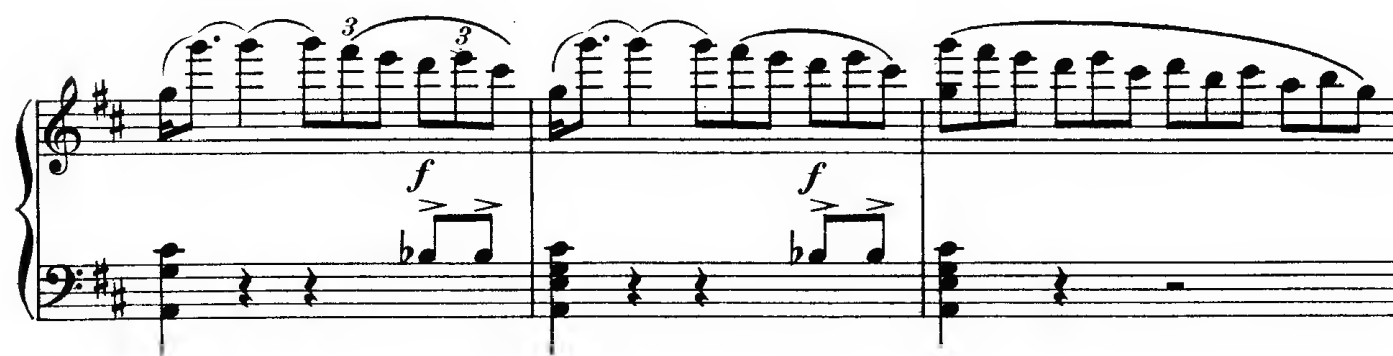
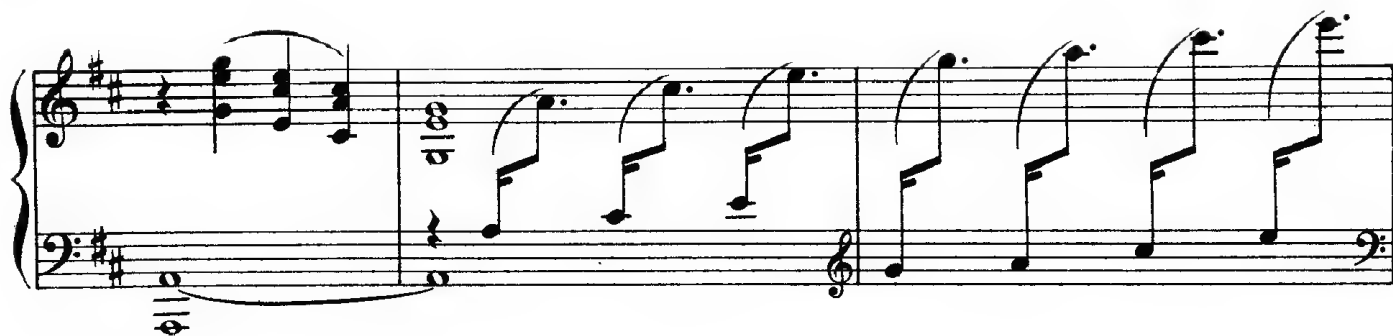
rit.

tempo giusto

mf

This page of musical notation, numbered 15, contains six systems of piano music. The key signature is D major (two sharps) and the time signature is 3/4. The notation is written for piano, with a grand staff (treble and bass clefs) for each system.

- System 1:** The right hand features a complex, arpeggiated figure with many beamed sixteenth and thirty-second notes. The left hand provides a rhythmic accompaniment with eighth and quarter notes.
- System 2:** Similar to the first system, with intricate arpeggiated patterns in the right hand and a steady accompaniment in the left.
- System 3:** The right hand continues with arpeggiated figures, while the left hand has some longer note values and rests.
- System 4:** The right hand has arpeggiated figures. The left hand has a few notes, with a *dim.* (diminuendo) marking appearing towards the end of the system.
- System 5:** The right hand features a long, flowing arpeggiated line. The left hand has a more active accompaniment. A *p* (piano) dynamic marking is present in the middle of the system.
- System 6:** The right hand has a series of arpeggiated chords. The left hand has a rhythmic accompaniment. A *sempre dim.* (sempre diminuendo) marking is in the left hand, and a *p* marking is in the right hand towards the end of the system.



Vivace.

ΧΟΡΟΣ.

TENORS and BASSES.

ἄ - ἑ - νά - οἱ Νε - φέ - λαι,
 Clouds that e - ter - - nal - ly float

Poco meno mosso.

ἀρ - θῶμ - εν φα - νερ - αῖ ὄρ - οερ - ἄν φύ - σιν εὐ - ἄ - γη - τον,
 Rise we nim - ble and va - po - rous vi - si - bly seen of mor - tals,

πατ - ρὸς ἀπ' Ὠ - κε - α - νοῦ βα - ρυ - α - χέ - ος ὑ - ψη - λῶν ὁ - ρέ -
 Up from the O - cean our fa - ther loud e - cho - ing, Soa - ring high to the

mf cresc.

ων χο-ρυ-φὰς ἔπ-ιθεν - ὄρο-χό-μους, ἴ-να τη - λε - φα-νεῖς σχ-ομι-
hills with this man - tle of gree - ne - ry, thence to be - hold from a - far the a -

mf cresc.

sempre cresc.

ὰς ἀ - φο-ρώ - με-θα, καρ-πούστ' ἄρ - δο-μέ-ναν ἰ - ε-ρὰν χθόν-α,
e - ri - al pin - na-cles, rich earth wa - tered and blest in her fruit - ful - ness

καὶ ποτ - α - μῶν ζα - θε - ὦν κελ - α - ὀή - μα - τα,
ri - vers di - vine that are end - less - ly mur - mur - ing,

ff

καὶ πόν-τον κε-λά-δον-τα βα - ρύ - βρον-τον
deep voiced seas with their bill - ows tu - mul - tu-ous.

ff rit.

TENORS and BASSES.

f

ὄμ - μα γὰρ αἰ - θέρ - ος ἀν - ά - μα -
Now doth the eye of the fir - ma - ment

ff

f *mf*

τον σε - λα - γεῖ - ται μαρ - μα - ρέ - αῖς ἐν αὐ - γαῖς. ἀλλ' ά - πο -
e - ver un - resting Flash with a daz - zling splendour. Casting a -

mf

cresc.

σει - σά - μεν - αι νέ - φος ὀμ - βρι - ον ἀθ - αν - ά - τας ἰ - δέ - ας ἐπ - ι -
way from us mis - ty and va - po - rous Clouds that en - cir - cle the sheen of our

poco allarg.

δώ - με - θα τη - λες - χό - πω ὄμ - μα - τι γαῖ - αν.
de - i - ty, far, far let us' gaze from the wel - kin.

rit.

3

spoken

ὦ μέγα σεμναὶ Νεφέλαι, φανερώς ἤκούσατε μου καλέσαντος.

ἤσθου φωνῆς ἅμα καὶ

βροντῆς μυκησαμένης θεοσέπτου;

οὐ μὴ σχώφεις, μηδὲ ποιήσεις ἅπερ οἱ τρυγοδαίμονες αὐταί.

ἀλλ' εὐφήμει·

μέγα γὰρ τι θεῶν κινεῖται σμήνος αἰσιδαῖς.

ΧΟΡΟΣ.

παρ - θέ - νοι ὅμ - - βρο - φό - ραι,
 Mai - dens, ye bring - - ers of rain,

BASSES only.

mf

ἐλ - θω - μεν λι - πα - ρὰν χθό - να
 Come, O come to the love - ly Pal -

poco rit. *mf a tempo*

Παλ - λά - δος, εὖ - αν - δρον γὰρ Κέχ - ρο - πος ὁφ - ὀ - με - ναι πο - λυ -
 la - di - an land of he - roes, Vi - sit the beau - ti - ful ci - ty Ce -

ἡ - - ρα - τον· οὐ σέ - βας ἄρ - ρή - των ἱ - ε - ρῶν, ἱν - α
 cro - - pi - an; Rites they per - form there, se - cretly wor - ship - ping

μυσ - το - δό - χος ὁ - ὄ - μος ἐν τε - λε - ταῖς ἁγ - ῖ - αῖς ἀν - α - δείχ - νυ - ται,
 Mys - ti - cal por - tals are oped to re - ceive the i - ni - tia - te vo - ta - ry

οὐ - ρα - νί - οῖς τε θε - οῖς ὁ - ρή - μα - τα, να - οί - οθ'
 then to the hea - ven - ly gods are of - fer - ings, high roofed

ὑψ - ε - ρε - φεῖς καὶ ἀ - γάλ - μα - τα, καὶ πρό - σο - δοὶ μα - χά
 temp - les and im - ages ma - ni - fold, ho - ly pro - ces - sions to -

cresc.

ρων ἰ - ε - ρώ - τα - ται,
 ho - - - - - nour the bless - ed ones,

TENORS. *mf*
 εὐ - στέ - φα - νοί τε θε - ὤν θυ - σί - αι θα - λί - αι τε,
 gar - lan - ded ev - er is ban - quet and ho - ly ob - la - tion

BASSES. *mf*
 εὐ - στέ - φα - νοί τε θε - ὤν θυ - σί - αι θα - λί - αι τε,

παν - το - δα - παῖς ἐν ὧ - - ραῖς,
Eve - ry re - vol - - ving sea - - son;

mf
ἡ - ρί τ' ἐ - περ - χο - μέ - νω Βρο - μί - α χά - ρις.
Comes with the Spring the de - light Di - o - ny - si - ac

εὐ - κε - λά - δων τε χο -
Chae - lenge of cho - rus to

meno mosso
καὶ Μοῦ - σα βα - ρύ - βρο - μος
And flutes with their Mu - sic re -
ρῶν ἐρ - ε - θίς - μα - τα καὶ Μοῦ - σα βα - ρύ - βρο - μος
Cho - rus har - mo - ni - ous,

meno mosso

αὐ - λῶν.
sounding.
αὐ - λῶν.

ff

ΧΟΡΟΣ.
Moderato.

mf

ἀλλ' ἴ-θι χαί-ρων τῆς ἀν-δρεί-ας
Well do we wish you, for cou-rageous

mf

Moderato.

mf

εἴ-νε-κα ταύ-της
spir-it you're showing.

εὐ-τυ-χί-α γέ-
Hap-pi-ness all be

mf

ff

νοί-το τάν-θρώ-πω ὁ-τι προ-ή-κων ἐς βα-θὺ τῆς ἡ-λι-ξί-
gran-ted to the man, who, though he's far advanced in his years, fee-ble and

mf

p

[illegible]

πράγ - μα - σιν χρω - τί - ζε - ται καὶ σο - φί - αν ἑ -
 on his a - ged in - tel - lect, learn - ing the high - er

pas - sei.
cul - ture.

Allegro risoluto.

Piano introduction for the first system, marked *f*. The music is in 4/4 time and features a series of chords and moving lines in both hands.

TENORS and BASSES.

Vocal entry for Tenors and Basses, marked *f*. The melody begins with a triplet of eighth notes.

ῥ - φι - μέ - δον - τα μὲν θε - ῶν
Ru - ler of Gods, the first of all,

Continuation of the vocal melody with piano accompaniment. The piano part features a steady eighth-note accompaniment.

Ζῆ - να τύ - ραν - νον ἐς χο - ρὸν πρῶ - τα μέ - γαν ξιχ -
thee to our cho - rus now we call, So - - ver-eign Zeus, 0

BASSES.

Bass solo entry, marked *fp*. The melody begins with a triplet of eighth notes.

λήσχω·
hear us.

τὸν τε με - γας - θε - νῆ τρι -
Thee we invoke, the tri - dent

αί - νης τα - μί - αν, γῆς τε καὶ ἀλ - μυρ - ᾶς θα -
Who wield - est with might, Earth and the bri - ny O - cean

TENORS. *mf*

καὶ με - γα - λώ - νυ - μον ἡ - μέ - τε -
Thou too our migh - ty na - med Father, give

λάσσης ἄγ - ρι - ον μοχ - λευ - τήν.
waves all in thy wrath up - heav - ing.

ρον πα - τέρ', Αἰ - θέ - ρα σεμ - νό - τα - τον, βι - ο - θρέμ - μο - να
ear to us, Fir - ma - ment ho - ly and high giv - ing life to all

TENORS and BASSES.

πάντων. τόνθ' ἰπ - πο - νό - μαν, ὅς ὑπ - ερ -
creatures. And thou O Sun, dri - ver of steeds,

cresc.

λάμ-προις ἀχ - τῖ - σιν χα - τέ - χει
with thy bright rays glad - den - ing earth,
γῆς πέ - δον,
Power revered
μέ - γας
by the

λάμ-προις ἀχ - τῖ - σιν χα - τέ - χει
γῆς πέ - δον,
Power revered

cresc.

allargando **Tempo.**

ἐν θε-οῖς
Gods of heav'n,
ἐν θνη - τοῖ - σί τε δαίμων.
Power re - vered a mong mortals.

μέ-γας ἐν θε-οῖς
by the Gods of heav'n,
ἐν θνη - τοῖ - σί τε δαίμων.
Power re - vered a mong mortals.

ff *mf*

dim. *dim.*

ὦ σοφώτατοι θεαταί, δεῦρο τὸν νοῦν προσέχετε.

You my audience sage and clever grant me your attention,
pray,

pp

ἡδικοῦμεν γὰρ ὑμῖν μεμφομένους ἐναντίον·

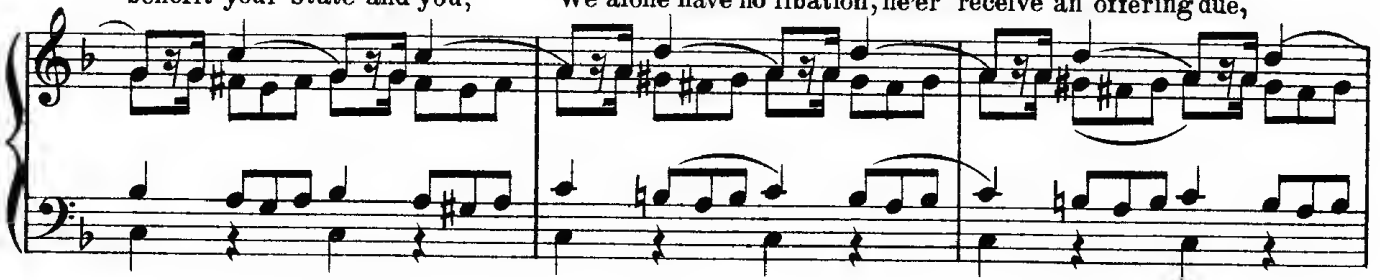
We complain that you have used us in a most improper way,

πλεῖστα γὰρ θεῶν ἀπάντων
We who more than all immortals



ὠφελοῦσαις τὴν πόλιν,
benefit your state and you,

δαιμόνων ἡμῖν μόναις οὐ θύει' οὐδὲ σπένδεται,
We alone have no libation, ne'er receive an offering due,



αἵτινες τηροῦμεν ὑμᾶς.
Yet we save you, when to senseless

ἤν γὰρ ἢ τις ἐξοδος
expeditions you're inclined.



μηδενὶ ξὺν νῶ, τότε ἢ
Then we send you rain and thunder so that you may change your mind.



εἴτα τὸν θεοῖσιν ἐχθρὸν
When you chose the cursed tanner, Paphlagonian base and vile,

Making him your chief commander,
ἡνίχ' ἡρεῖσθε στρατηγόν,
τὰς ὀφρῦς συνήγομεν
der, mind you how we poured the
while,



καποιοῦμεν δεινά· βροντὴ δ' ἑρράγη δι' ἀστραπῆς·
how we stormed and how the thunder roared amid the lightnings' blaze,

cresc.

ἡ σελήνη δ' ἐξέλειπε τὰς ὁδοὺς·
how the moon in indignation nearly left

p

ὁ δ' ἥλιος
her wonted ways?

τὴν θρυαλλίδ' εἰς ἑαυτὸν
Then the sun put out his candle

εὐθέως ξυνελκύσας
saying with an angry air,

οὐ φανεῖν ἔφασχεν ὑμῖν,
"If you must be led by Cleon

εἰ στρατηγήσει Κλέων.
Go and get your light elsewhere "

ἀλλ' ὅμως εἴλεσθε τοῦτον.
Yet you did elect the fellow.



ταῦτα μέντοι τοὺς θεοὺς ἄττ' ἂν ὑμεῖς ἐξαμάρτητ',
bringing blessing out of ill: Though you make a bad beginning,



ἐπὶ τὸ βέλτιον τρέπειν.
still you somehow muddle through:

ὥς δὲ καὶ τοῦτο
And from e'en your



ξυνοίσει ῥαδίως διδάξομεν. ἦν Κλέωνα τὸν λάρων δώρων ἐλόντες καὶ κλοπῆς,
latest error hear how good may come to you: Prove the bribes that Cleon's taking, prove the public cash he steals,



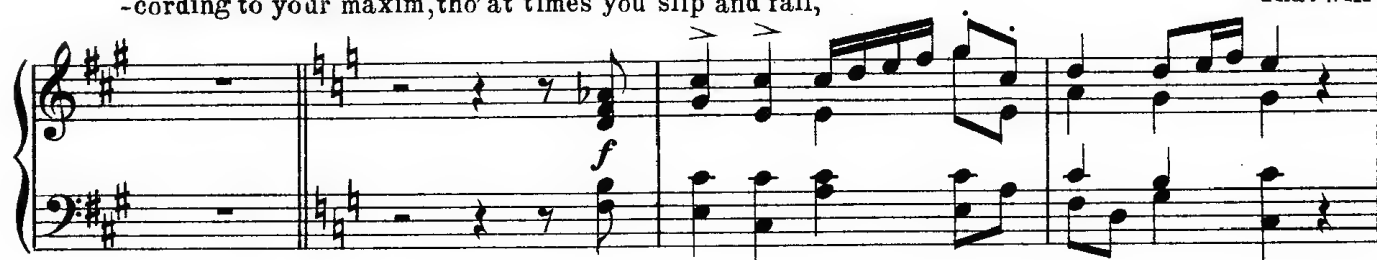
εἶτα φεμώσητε τοῦτου τῷ ξύλῳ τὸν αὐχένα,
Clap the cormorant in prison, lay him safely by the heels,

αὖθις
then ac-

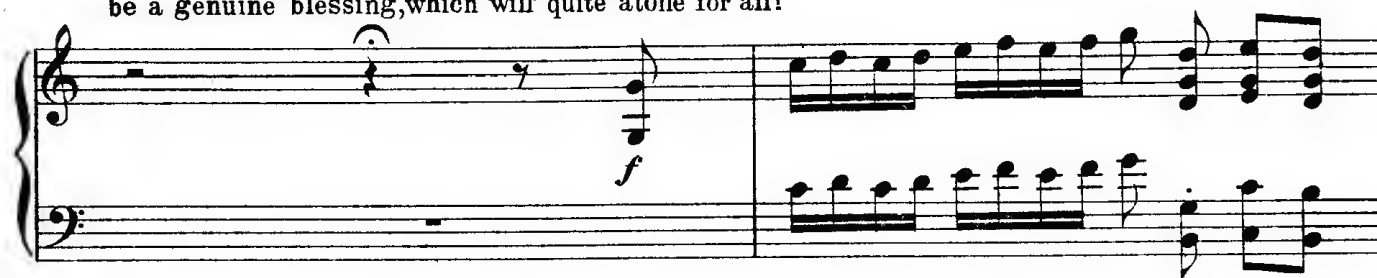


ἐς τάρχαϊον ὑμῖν, εἴ-τι κάξημάρτετε,
-cording to your maxim, tho' at times you slip and fall,

ἐπὶ
That will



τὸ βέλτιον τὸ πρᾶγμα τῇ πόλει συνοίσεται.
be a genuine blessing, which will quite atone for all!



TENORS and BASSES.

f

ἀμ - φί μοι ἄλ - τε, Φοῖβ' ἄ - ναξ Δή - λι - ε, Κυν - θί - αν ἔχων
 Phoebus A-po-llo come to me, De-li-an God who haun-test e'er

3

ὁ - ψι - χέ - ρα - τα πέτρων
 pin-na-cled Cyn - thus' mountain.

p

TENORS.

mf

ἥ τ' Ἐφ - έ - σου μά - χαι - ρα πάγχρυ - σον ἔχεις
 E phe-sus' la - dy blest, whose shrine glis - tens with gold,

poco cresc.

3

οἱ - κον, ἐν ᾧ κό - ραι σε Λυδῶν με - γά - λως σέ - βουσιν.
 there where the maids of Ly - dia's land serve thee in rev' rend worship,

ἦ τ' ἐ - πι - χώ - ρι - ος, ἦ - με - τέ - ρα θε - ος αἰ - γί - δος
 Thou, too, our God-dess pro-tec-tor of At-ti-ca, Wield-ing thy

ἦ - νί - ο - χος, πο - λι - οὔ - χος Ἀ - θά - να·
 ae-gis and sav - ing our ci - ty, A - the-ne,

mf *cresc.*

TENORS

Παρ-va-σί-ανθ' ὅς χα-τέ-γων πέτρ-αν σὺν πεύ-χαις σε-λαγεῖ
 Come who a-mid tor - ches a-glow, floating o'er Par-nas - sus a-far,

BASSES.

animando *cresc.*

Βάχ-χαις Δελ-φίσιν ἐμ - πρέ-πων, χω -
 leads't thy Del-phian Mæ - nad band, Sports

cresc. molto

*allargando**tempo*

μας - τῆς
gay king,

Δι - ο - νυ - σος.
Di - o - ny - sus!

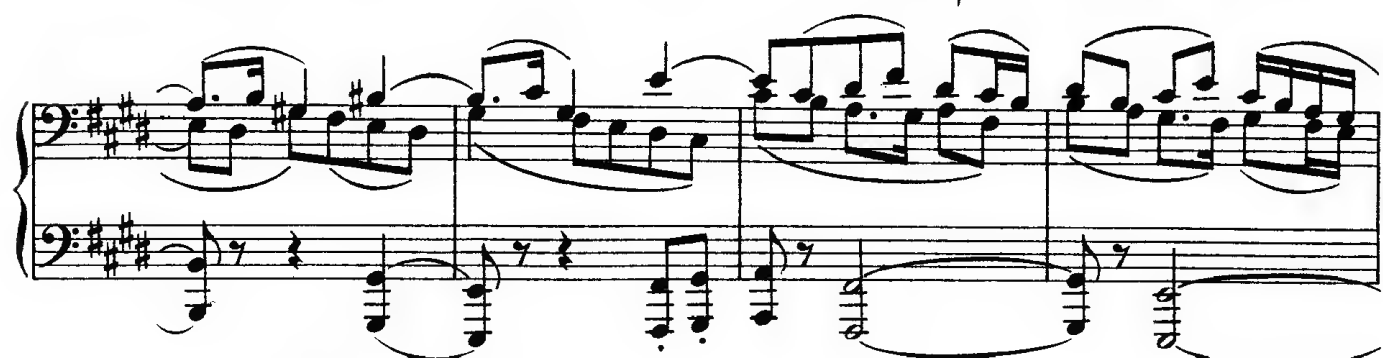
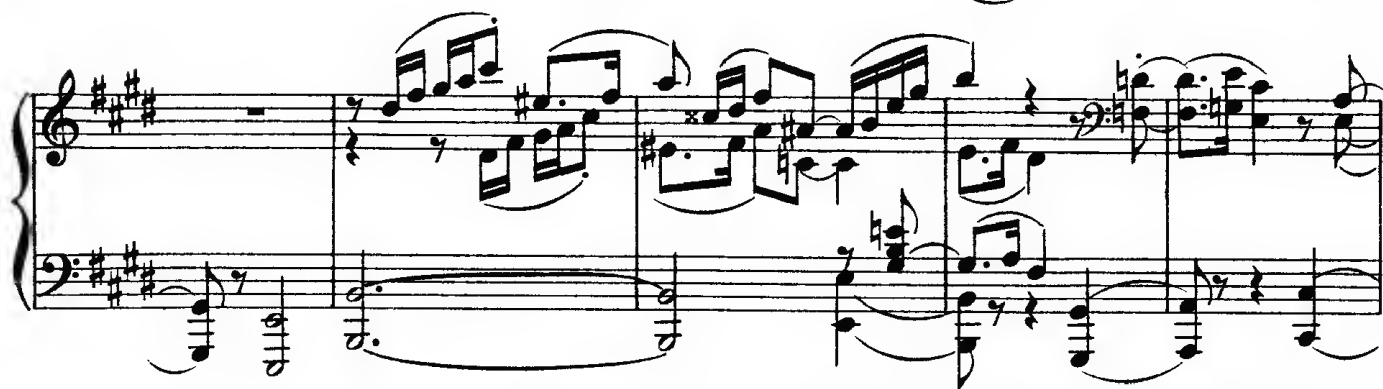
*Animato.**tempo**allargando**f**cresc.**ff**ad lib.**ff**Allegro.**ff**ff*

3.

Passacaglia.

Rusticus Aratus.

Solemniter.



mf cresc. *cresc.*

dim. *dolce*

dolce

Vivace.

The musical score is written for piano on six systems. Each system consists of a grand staff with a treble and bass clef. The key signature is D major (two sharps). The notation includes a variety of note values, including eighth and sixteenth notes, often beamed together in groups. Slurs are used to indicate phrasing across measures. Dynamics such as *mf cresc.*, *cresc.*, *dim.*, *dolce*, and *f* are placed within the score. The tempo marking *Vivace.* appears at the beginning of the final system. The piece concludes with a final cadence in the last measure.